

VULTUR interview with Attalzu – TNT Radio by Brujo

Hello, first of all thank you for your time and welcome to TNT Radio. There are only a few weeks left until the release of your new album “Cultores de Perdas e Linna”. What are your feelings about this release, and after having already released a first single?

Hi, Thank you for giving us this space! surely these are feelings of great satisfaction, all of which keep our flame lit and fueled.

The release of “Cultores de Perdas e Linna” coincides with Vultur’s 20th anniversary. How do you remember your beginnings in the black metal scene and what motivated you to write lyrics in Sardinian?

We come from a time where there was a lot more fervor in the 'underground, with a lot more bands that wanted to destroy everything, then after a few years they would disappear into thin air. We had clear ideas from the beginning, extreme metal for us was never a pastime or wanting to be part of some temporary youth scene, we were interested in pursuing our mission among the priorities in our existence.

The lyrics in Sardinian were intended to give more emphasis and depth to our lyrics, which would not have made sense if translated into English or other languages. In Sardinian, on the other hand, they can best express certain concepts of hatred and curses, so even the way I sing is affected because I really feel what I am expressing, in a visceral and sanguine way.

You have been pioneers in fusing black metal with themes from Sardinian culture and folklore. What does it mean to you to represent the history and traditions of your land through your music?

In addition to us, years ago there were also other bands that sang with our language such as Paganfuries or Candelora, but with more traditional themes, we on the other hand are centered on more personal visions, filtered by the fact that we come from an “isolated” and mysterious island like Sardinia , so we sing about archaic sufferings, curses and torments, or stories of characters and events that really happened , rather than limiting ourselves to simple fanciful folkloric stories.

Musically, you describe your style as aggressive and fast, but with melodic bridges and a dark evocation. How has your sound evolved in these 20 years and what influences would you highlight in Cultores de Perdas e Linna?

Our style is a mix of aggression and exaggerated speed, symbolizing wild anger, while the melodies are partly melancholic and partly like a kind of old music modernized with electric instruments. I find it very difficult to explain how our style has evolved, it is a spontaneous path that I cannot control, undoubtedly instrumentally we have grown, while the musical influences are almost always the same as 20 years ago.

Your previous work, “Ogu Liau,” was released in 2014. Although you have released a few splits and an EP by the time this new album was released, it has been nine years. What have you been up to during all this time?

During that period we played numerous live shows, the most intense of which was a mini-tour in Chile in the company of Chilean bands and the historical Blasphemy, also we rearranged the line up, and it was good because some former members would have distorted the style created by Vultur in these years, consequently there was a lack of concrete ideas about which direction to take, but in any case we never stopped.

The album was recorded in 2023, but will be released in 2025. What was the reason for this delay and how have you used this time to perfect your work?

It's been a while since the recordings of the record because we were waiting for the right time to release it.

“Cultores de Perdas e Linna” translates to “Cultores de Stone and Wood,” an expression used by Christians to denigrate the ancient Nuragics. What inspired you to choose this title and how does it connect with the overall concept of the album?

“Cultores lapides et lignea” was a phrase precisely used by Pope Gregorio Magno to describe the last Sardinian peoples who had not yet converted to Christianity, so with contempt he regarded them as savage cavemen. We, on the other hand, found this phrase impactful, because it described a people of men who were free from the dogmas imposed by other men, who followed only Nature as a true religion, and who were governed by its cyclical and unpredictable flow of the seasons.

The tracks in the record are not closely related, but are like a collection of stories and moods that come from one place, precisely from its dark and archaic part.

What themes and emotions do the lyrics of the album explore, considering titles like “Su Frastimu,” “Femina Mala,” and “Cultores Lapides et Lignea”?

The lyrics deal with curses, witchcraft, or in the case of “Cultores,” instead it is about a pagan and rebellious people struggling to bend to the dogmas of a new culture and religion

The recording process can be intense, especially for an album as steeped in history and symbolism as Cultores de Perdas e Linna. What was the most challenging and most rewarding thing about recording this record?

In these recordings we were more prepared than in the past, we had more time to rehearse and arrange the tracks, so once in the studio we were very quick in the recordings, so it was a gratification. The vocal parts, on the other hand, took me longer than usual, often I was not satisfied and even the metrics of some vocals I improvised...but this is a characteristic I always wanted and did in Vultur, that is, to leave a spontaneous part, where procrastination once I got to the deadline, leads me to give my best in a short time, so let “survival instinct” take over and then hear what came out, and in this case it was yes challenging but also satisfying.

Sardinia is an island with a rich history dating back to the Bronze Age. How do you explore its connection to Nuragic history and Sardinian occultism in your compositions?

Sardinia is a land full of fascination and mystery, Nuragic and pre-Nuragic culture have preserved for us so many monuments, unique in the world, but with no real scripture to tell us the exact function of such monuments or the history of its people.

In every corner of the island, on your doorstep you can find a lot of archaic places such as tombs, temples, cyclopean towers of about 4,000 years ago...often located in a setting of unspoiled nature among striking landscapes made of strange rocks, intense Mediterranean scrub or dark almost impenetrable forests. The ancient pagan religions left us some ancient formulas, which then had to be mixed with Christian elements in order not to disappear altogether, with religious syncretism common to so many cultures after the violent imposition of Christianity. Many practices of ancient religion were considered macabre, such as worship of the dead or practices of witchcraft, generally taboos for the Church (situations common to many other territories and peoples)...personally as a child I had special experiences with people did some magical practices handed down for millennia, so I was always fascinated by the world of mystery, which I later wanted to include in Vultur.

Sardinian culture has a unique mysticism. Have you researched or explored specific rituals or stories from the island to inspire this album? I say this because I really liked 'Cultores Lapides et Ligneae', with its ritualistic beginning and its marked rhythm, as if it were a dance or a march in its final part. Tell me about this song.

Every area that has managed to preserve it I think has its own unique mystique, so I always encourage readers with related passions and who have not, to rediscover the place around them, to do research and exploration...for example even just old cemeteries, or caves, can be inspiration for so many things.

Research and exploration I have been doing for so many years and it is never enough, there is always something new that I can discover and find inspiration for.

The track "Cultores..." is the oldest track on the record, the main riff with that strange folk melody black metal version, I created it about 15 years ago, in that riff I heard something strongly pagan, but it was still too early to use, but over time it haunted me and regularly I played it, even though I still felt it was too immature for the style of the band until I later found the right fit with the lyrics.

You have chosen "Nemini Parco", which closes the album, as the first single to be shown. A song that includes Italian and Latin as languages. Why did you decide to add these languages in that particular song?

Nemini Parco is written on the scythe of the medieval painting of Death inside the underground crypt of Cagliari's San Sepolcro Church (Sardinia's capital and the city where we reside). It is our tribute to this mystical and macabre dungeon where we go for inspiration. That song could not be sung in Sardinian because of its history, Latin and Italian were more coherent to the context and to be precise this track with its riffs is as if it suggested the lyrics to me, which was born in a very short time as if in a stream of consciousness.

The album cover, with the mask of "Su Boe", is very evocative. What does this image convey to you and how does it connect with the message of the album?

The cover was painted by Maristella, our bass player. Su Boe is an anthropomorphic taurine beast and represents his beastly side that will not be tamed, thus the man who has not yet lost his instinctive and primordial side. The knife, on the other hand, is a sacred Nuragic symbol, basically the symbols of our belonging, not forgetting a devilish side

You have announced dates in the United Kingdom with Deathfiend. I guess this year is something special for Vultur, celebrating two decades as a band. Do you have anything special planned for these months, coinciding with the release of "Cultores de Perdas e Linna"?

There were two dates, one Birmingham and one in London, specifically at 'Helgi's', beautiful macabre venue. We didn't make it in time to promote the record because it has yet to come out but they were very positive and interesting experiences. In the future we have dates here in Sardinia to promote the record, but we hope to come out as soon as possible.

In these 20 years, black metal has changed and evolved in many ways. How do you see the current scene and what place do you think Vultur occupies in it?

I don't follow evolutions and don't care. The Vultur exist and go on.

How important is the balance between maintaining your essence as a band and experimenting with new musical or conceptual elements?

We are a band with a very traditionalist and old-school approach, so for us experimenting is very difficult, in the sense that you won't hear electronic parts, orchestrations, or musical

hybridizations in Vultur. For us, experimenting means changing the shot of the pieces, probably in the future we will not use exaggerated blast beats, but more sustained and punchy blasts, or slowdowns that create a macabre atmosphere. The lyrics, on the other hand, are more complicated, we've been dealing with similar themes for a long time now, but that all depends on the riffs we'll do to figure out what inspires us, but most importantly what will come to me during sleepless nights or strange dreams.

Looking back, is there a key moment or decision in your career that has defined you as a band?

I did not understand the point of this question. We are a well-defined band from our first day of existence

After 20 years on the scene, what are the next steps for Vultur?

Play live and blaspheme our malaise, then record a new album, we already have some musical basis ready.

Finally, how do you think new generations of listeners will connect with an album so rooted in an ancient culture and language? What do you hope they take away from their experience when listening to it?

I hope it will be an inspiration to rediscover archaic topics peculiar to one's own area. Every place has its own mysteries, its own history that makes it unique and fascinating. I like the idea of being able to learn about, "exchange" information or even find commonalities with other peoples.